8: Merriam& d'Azevedo E-4, 5 (1954-1955) 1957
NT20 Washo NT20

also a measure of the man. One who has been able to "catch" many songs is no doubt "living a good life, and the medicine is backing him."

Instruments and criteria of performance

Musical instruments of the Washo Peyote singers include rattle and drum; the construction and materials used are as important to the musician as the special skills exerted in playing. The most adroit drummer or rattler feels he has done poorly if he is not satisfied with the qualities of his instrument; he is usually most confident if he has made the drum and rattle himself or if they have been made by a Peyotist he admires. Some of the most highly prized rattles are relatively old and have been passed from owner to owner, each of whom knows the history of its ownership.

The four important elements of the rattle are the gourd, stones, tuft, and handle. The gourd should be perfectly pear-shaped and not too large; the older and more used it is, the better, for this toughens and thins the shell which in turn improves the sound. New gourds are often boiled in oil and lined with pine pitch in an effort to speed this desired effect.

Considerable care and ingenuity is exercised in finding materials which will produce the proper sound inside the gourd; the number of "stones" should always be seven. White flint, which is found in the area and which does not break or wear in the gourd, is used by some singers; it is said to give a high-pitched soft rattle. Other musicians use bits of granite, quartz crystal, hollow brass balls from key chains, or small brass nuts (hardware).

The tuft is the "crown" of the rattle and must give a special and pleasing effect while the rattle is being shaken. It is symbolic of the tuft of the Peyote button, and also of sunburst or sunrise, associations which are very important in the appreciation of the general effect of any rattle. Material used is most often hair from a horse tail, but it may also be feathers—the comb of a cock pheasant, or hummingbird wing feathers.

The handle of the rattle is usually intricately carved or beaded, and a fine handle unscrews into two parts so that the rattle can be folded and packed into a small paraphernalia kit. The beadwork or carving symbolizes various aspects of Peyote ideology; for example, bands of color from bottom to top indicate evening, midnight, daybreak, and sunlight, thus concurring with the steps in Peyote ritual. The mounting of the gourd on the handle is considered extremely important; it must be mounted in such a way that the gourd touches the handle only where the pointed end of the latter fits tightly through the tufted top of the gourd. To achieve this ideal, a shell or silver fitting is placed at the bottom of the gourd; this retains the stones but at the same time allows a free space between fitting and gourd. If touching does occur, the rattle "sounds flat."

In performance it is the singer who holds the rattle, and each has some special rhythmic devices of his own which partly identify his playing. Methods of performance, or criteria as to the importance of rattling, are not highly verbalized among the Washo; responses range from, "the rattle is used to keep

Nevada at altitudes of 5000 ft. and above. There is an indication, therefore, that although the Sierran subtype of DSN is occasionally found archeologically in Washo territory, it was not made by recent Washo flint knappers. 172 411

The author's survey of historic and prehistoric bedrock mortar sites indicates that recent Washo prefer a more shallow basin mortar than was used previously. This was also suggested by a Washo woman, Bertha Holbrook, who said that the California Indians used much deeper bedrock mortars. Most of the recent mortar holes range from 1 to 2 1/2 in. in depth; prehistoric mortars in Washo territory range up to 7 in. in depth. Today a boulder of 3 to 5 lbs., with a rounded end, is used as a pestle. A 4 to 5 ft. high stick-and-cloth frame is constructed over the working area to protect the flour from wind and to provide shade. 172 415 [412]

Schellbach (1927, 400) reported a 6 5/8 in. ornamented bone awl-like implement found on the east side of Washoe Lake, where "there is an extensive old Washo camp-and-village site. The prevailing winds . . . cause the sand-dunes to shift, exposing broken fire-stones, flint chips, arrowpoints, bird and animal bones, and an occasional human skeleton." The ornamentation is along the flat surface of the tool as a series of small drilled dots in a pattern similar to a zigzag Washo basketry design. 172 531

Two handgame bones in the Dr. Lee collection at the Nevada State Museum in Carson City came from the Fulston Ranch in Jack's Valley. 172

Petroglyphs

Steward (1929) categorized the petroglyphs and pictographs of California, Nevada, Utah and Arizona into 50 motifs. On the basis of the distribution of these elements he found four design areas. 172 531 532

Steward's Area A included California east of the Sierras, Nevada and lower California. Petroglyphs are predominant in this area; especially prominent are geometric elements with curvilinear designs and certain naturalistic elements. Area B includes Utah and Arizona and is characterized by specific bird, frog, lizard, and kachina-like human petroglyphs. Area C is the eastern part of southern California and is characterized by zigzag pictographs. Area D is the Santa Barbara-Tulare region and is characterized by pictographs in the form of elaborate lizards, "spoked wheels," "ladders," and "rakes." Concentric circles, wavy or zigzag lines, human figures, and a "sun disk" are found in all four areas.

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A study by the author of the elements in 12 of the 23 petroglyph groups in or adjacent to Washo territory was made from Steward's data. This indicated that, although seven sites were included from California and only five from Nevada, the Nevada sites have a greater variety and larger number of design elements.

L. Arthur Payen (1959) reported that the petroglyphs in the area around Donner Summit were in the typical Great Basin style with a great variety of elements in zigzags, diamond series, human forms, animal forms, and "rain symbols." Payen postulated that the combination of pecking and rubbing is more frequent in the "Valley Sierran" style than in the Great Basin.

At the Lagomarsino Petroglyph Group near Virginia City, Nevada (26-St-1 or Steward's number 208), Baumhoff, Heizer and Elsasser (1958, 3) found that "The techniques employed in producing the petroglyphs were pecking, scratching, and rubbing, in that order of importance."

It was possible to demonstrate with statistical significance that two distinct art styles were present at the Lagomarsino site and a chronology was assigned to the two styles. Certain elements occur more often on the cliff face; others occur more often on the talus boulders. The "cliff face style" includes the elements of plant form, bird track, gridiron, rake, dots and crosshatching with a general tendency toward angularity. The "talus boulder style" includes the sun figure, polliwog, asterisk (or star), concentric circles, circle, and curvilinear line with a general tendency toward the curvilinear. Both styles are considered part of the Great Basin geometric style of Steward's Area A.

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With a petroglyph style from the Grimes site (26-Ch-3 or Steward's number 207) at Fallon, Nevada, included as earlier, the following chronology of petroglyph styles was presented by Baumhoff, Heizer and Elsasser (1958).

1. Beginning some time before 7000 years ago. A groove-and-pit style now found heavily patinated at the Grimes site.

2. Beginning 3000 to 4000 years ago. Great Basin curvilinear ("talus boulder" at Lagomarsino) style found throughout the Great Basin.

3. Beginning about 1000 years ago. Great Basin rectilinear ("cliff face" at Lagomarsino) style found along the western margins of the Great Basin.

It is doubtful whether any of the petroglyphs mentioned here were made by the Washo Indians or their ancestors within the last 150 or more years.